

The Performativity of Women's Language in the Film Women from Rote Island as a Reinforcement of Gender Roles

Uun Ushwatun Khasana Opier¹, Miftahulhairah Anwar,² Sintowati Rini Utami³

^{1,2,3}Universitas Negeri Jakarta, Jakarta Selatan, Indonesia

¹uun.ushwatun.khasana@mhs.unj.ac.id

Article History

Submitted date:

2025-07-01

Accepted date:

2025-07-25

Published date:

2026-06-01

Keywords:

*Performativity of
Language; Women;
Women from Rote Island;
Judith Butler;
Reinforcement of Gender
Roles.*

Abstract

This study aims to analyze the linguistic performativity of women in the film Women from Rote Island as a reinforcement of gender roles. This study employs Judith Butler's gender performativity approach using qualitative methods and visual text analysis focused on analyzing female characters' dialogue, particularly word choice, language style, and intonation. Data was collected through documentation techniques and literature review, then analyzed through data reduction, data presentation, and conclusion drawing. The results of the study identified five patterns of linguistic performativity: aggressive language (assertion of agency and control), sarcastic language (intellectual resistance), angry language (demand for justice), collective language (social mobilization), and philosophical language (justification and extreme actions). These patterns performatively reinforce women's verbal agency, challenge patriarchal norms, and assert their right to speak out and demand justice, which directly strengthens gender roles. These findings contribute to a deeper understanding of how language is used as a strategic medium for the formation and reinforcement of gender identity in the context of Indonesian cinema.

Introduction

Historically, socio-cultural constructs have placed women in a lower position than men, even though there is no biological basis for this. The deeply rooted patriarchal system has allowed men to dominate various aspects of life (Ernada, 2023). As a result, women are often confined to the domestic sphere, perceived as weak, and more vulnerable to discrimination and gender-based violence (Boas et al., 2023). This situation is exacerbated by victims' reluctance to report incidents due to family pressure and social stigma (Alimi & Nurwati, 2021).

However, with the passage of time, patriarchal culture has begun to undergo changes. Indonesian women now play a role not only in the domestic sphere but also actively participate in the public sector, such as education and politics. Data from the Central Statistics Agency (BPS, 2024) shows a decrease in the Gender Inequality Index (GII) to 0.447 (2023) and the Net Enrollment Rate (NER) for women in higher education (65.46%)

surpassing that of men (60.12%). These changes are the result of a long process influenced by the feminist movement, state policies, and media representation, including films (Alfi et al., 2023).

This research is important because the apparent dominance of women does not guarantee equality, and even poses new challenges in creating fair gender relations without inequality. Considering that film as a cultural medium plays a crucial role in shaping gender perceptions, it is necessary to present strong, intelligent, and empowered representations of women (Farid, 2019).

Indonesian cinema is increasingly addressing themes related to women in social reality. This transformation is evident in films such as *Kartini* (2017), which depicts resistance to Javanese patriarchal culture through intellectual attitudes and defiance of feudal values (Karkono, 2020) or *Marlina the Murderer in Four Acts*, which features a female protagonist taking control of the narrative of violence and becoming an active subject demanding justice (Sumakud & Septyana, 2020). Films like these not only reflect social change but also play an active role in shaping the discourse on gender equality in Indonesia (Sumakud & Septyana, 2020).

It is in this context that the contemporary Indonesian film *Women from Rote Island* was chosen as the object of this study. *Women from Rote Island*, directed by Jeremias Nyangoen, is a thriller drama film that tells the true story of sexual violence against women on Rote Island, East Nusa Tenggara. This film not only portrays women as victims but, more importantly, shows their process of becoming agents of change who dare to challenge discriminatory legal and cultural systems. The film was chosen because: (1) it places women at the center of the narrative with complex characters; (2) it demonstrates various strategies of resistance through both language and physical actions; and (3) it has received critical acclaim both nationally and internationally, demonstrating its relevance and artistic quality.

This study aims to analyze the linguistic performativity of women in the film *Women from Rote Island* as a reinforcement of gender roles through Judith Butler's Performativity approach. Performativity is a recent study in gender and linguistics that highlights gender identity as a result of repeated actions in a social context. This approach allows researchers to see how female characters in films shape their identities through everyday verbal actions. Through language analysis (such as claims of freedom or rejection), this approach reveals how the performativity of female characters in film texts can reinforce or challenge gender structures (Butler, 2011), while also showing the mechanisms of gender role reinforcement.

Although this research has been preceded by several relevant previous studies as examples, Alfiyah et al. (2023) analyze the identification of gender performativity in the novel "*Sisi Gelap Cinta*," Inayah, ZR, & Fauzi, AM (2024) examine sexual and gender liberation in the film "*The Danish Girl*" using Judith Butler's theory of gender performativity, and Pinasthika et al. (2024) analyzed audience interpretations of gender performativity in the film "*Kucumbu Tubuh Indahku*," and Rini et al. (2025) analyzed moral messages in the film "*Women from Rote Island*" using Roland Barthes' semiotics for Christian Religious Education.

However, there has been no comprehensive analysis that explicitly integrates Judith Butler's perspective on the performativity of women's language in Indonesian films, particularly with a focus on the nuances of gender role reinforcement and the strong local cultural context, such as in "*Women from Rote Island*." Most studies tend to focus on the symbolic realm, audience interpretation, or use different analytical approaches and focuses. Therefore, this research aims to fill this gap by offering a more in-depth analysis of how gender identity is formed and represented through everyday linguistic performativity in the context of Indonesian cinema, thereby contributing new insights into the understanding of gender roles in media.

Based on the above background, the research question of this study is: How does the linguistic performativity of women in the film text *Women from Rote Island* reinforce gender roles?.

Methodology

This study uses qualitative research methods with descriptive qualitative analysis (Sugiyono, 2017) to describe the characteristics of the subjects studied, reflecting the context and circumstances surrounding the study. This study uses two types of data: primary and secondary. The primary data in this study are the dialogues spoken by female characters in the film *Women from Rote Island*. Secondary data includes books, articles, journals, documents, or other writings that can support the fulfillment of information and data during the review process in the research. The researcher is the main instrument who plays an active role in collecting, observing, and analyzing data.

The data collection techniques in this research use two main techniques, namely documentation and literature study. The documentation technique was chosen because the data used was in the form of film text, which included dialogue. The steps for collecting data using the documentation technique are as follows: a. Selection of the Film as the Research Object, namely the film *Women from Rote Island*, which was selected purposively. b. Observation and Recording of Film Text, namely the film was watched repeatedly to gain a comprehensive understanding of the dialogue. At this stage, the researcher systematically recorded dialogue segments related to the criteria for linguistic analysis (word choice, style, and intonation) from Judith Butler's theory. In addition, literature review techniques were used to enrich theoretical understanding and contextual analysis, including books, journals, scientific articles, supporting literature, and relevant previous research. Furthermore, data analysis techniques are analyzed using a qualitative data model as described by Sugiyono, which includes three main stages: data reduction to sort relevant information, data presentation in an organized form, and drawing conclusions to answer the research questions.

Finding and Discussion

The results of the study show that the linguistic performativity of women in the film *Women from Rote Island* is represented through nine main scenes that highlight the transformation of women's agency in facing social injustice and patriarchal culture. Female characters appear as active subjects who use language as a strategic medium to voice resistance, negotiate power, and affirm identity. The analysis was conducted through three linguistic dimensions: word choice, style, and intonation, which led to the formation of five main patterns of linguistic performativity, namely: aggressive, sarcastic, angry, collective, and philosophical language.

1. *Aggressive Language: Affirmation of Agency and Control.*

This pattern represents how female characters use language as a means of affirming authority and rejecting male domination.

Scene 1: Orpah defies her family not to bury her husband before Martha returns.

Orpah: "Ini Abraham pung permintaan terakhir, mama. Sonde ada penguburan sampe Martha pulang." (This is Abraham's last request, mama. There will be no burial until Martha returns) (1)

Orpah: "Beta yang mengandung, beta yang melahirkan! Martha beta pung ana!

Martha pasti pulang” (I conceived, I gave birth! Martha is my child! Martha will definitely return!) (2)

Linguistic Analysis:

- Word Choice (Diction): The use of the local personal pronoun “beta” and the phrase “pung ana” in dialogue (2) linguistically affirms Orpa’s claim of ownership and maternal authority over Martha. The phrase “sonde ada” in dialogue (1) also firmly rejects the family’s desire to bury her husband immediately.
- Style: The metaphorical phrase “Beta yang mengandung, beta yang melahirkan! Martha beta pung ana!” in dialogue (2) strongly affirms Orpa’s biological and emotional claim as a mother. Furthermore, the hyperbole “Martha pasti pulang!” in dialogue (2) not only reinforces Orpa’s claim to rights but also demonstrates an absolute certainty that transcends others’ doubts, elevating a mother’s intuition as a valid form of knowledge. This linguistic style performatively challenges norms that tend to disregard the mother’s voice in decision-making, while affirming Orpa’s agency as a mother within the family context.
- Intonation: The firm and high tone used by Orpa throughout her dialogues (1) and (2) linguistically performatively reflects her verbal agency and courage to oppose the family’s collective decision, challenging the stereotype of feminine gentleness.

Scene 2: Martha chases the man who harassed her (grabbing her breasts) with a machete.

Martha: “Hey...!”

Linguistic Analysis:

- Word Choice (Diction): The exclamation “Hey..!” in the above dialogue excerpt is short and direct, and linguistically serves as a firm rejection of harassment and affirms women’s rights over their bodies and space.
- Style: The bluntness of the language itself linguistically shows assertiveness without beating around the bush, reflecting a spontaneous response to the violation.
- Intonation: The high-pitched, aggressive, and angry tone in dialogue (1) linguistically emphasizes her disapproval, linguistically breaking the culture of silence that often silences women who are victims of harassment..

Scene 3: Martha chases and hits the bird call seller because she wanted to buy one but was deceived.

Marta: “Om, beta mau itu!” (Uncle, I want that.) (1)

Marta: “itu jadi bunyi!” (it makes a sound.) (2)

Marta: “parlente sial!” (damn liar!) (3)

Linguistic Analysis:

- Word Choice (Diction): The straightforward word choice “beta mau itu!” in dialogue (1) and “itu jadi bunyi!” in dialogue (2) linguistically performatively shows a direct claim to her rights and protest against deception, emphasizing the courage of women in demanding economic justice.
- Style: “parlente sial” in dialogue (3) is a form of local sarcasm that linguistically performs anger and disappointment, as a verbal act of mockery and resistance against injustice.
- Intonation: The high and aggressive tone in dialogues (1, 2, 3) linguistically reflects Martha's fearlessness, showing valid emotions in response to dishonesty.

Scene 4: Martha chases the man who raped her with a piece of wood.

Martha: “mati kau! Beta bunuh kau!” (Die! I’ll kill you!) (1)

Analisis Kebahasaan:

- Word Choice (Diction): The words “mati”, “beta bunuh” in dialogue (1) linguistically performatively express intense emotion and a threat to intentionally take a life, affirming women’s right to protect themselves and determine their own fate.
- Style: Direct language without metaphors linguistically emphasizes intent and assertiveness, showing an extreme response to threats.
- Intonation: The angry, harsh, and hysterical tone in dialogue (1) linguistically emphasizes resistance and women's strength to fight back.

The aggressive language patterns demonstrated by Orpa and Martha in these scenes show that women are no longer passive in the face of injustice. Through their choice of words, style, and firm intonation, they take control of the narrative, demand justice, and demonstrate verbal agency as a form of empowering gender roles in patriarchal society. Butler (2021) asserts that speech from a subordinate position can be a performative act capable of challenging dominant norms. In this context, verbal aggressiveness becomes a strategy for renegotiating power in social spaces. This finding is supported by Puspito et al. (2023) and Kepakisan et al. (2023), who highlight how women resist discrimination through symbolic practices in local culture. Farrel (2024) and Nur (2024) also show that verbal resistance can strengthen women's positions in social structures. This research offers novelty by demonstrating how the verbal aggression of female characters in indigenous areas not only represents resistance but also actively reshapes power relations as a form of gender role empowerment.

2. Sarcastic Language: Intellectual Resistance.

This language pattern is seen in Berta's character who uses sarcasm and rhetorical questions to resist temptation and assert control in social interactions.

Scene 5: Berta (Martha's younger sister) resists Kobis' teasing when she wants to ask for a signature to pay off the money.

Berta: “ihh, menghayal apa lai heh? Semir dolo rambut tuh!” (ihh, what are you fantasizing about? Polish that hair first!) (1)

Berta: “iya, yang tua juga banyak, tapi bagatal. Belum tentu setia juga.” (Yes, there are many old ones too, but they're flirtatious. Not necessarily loyal either!) (2)

Berta: “Beta pilih yang muda, ganteng dan kaya. Puas? Mimpi saja! Sudah tua masih saja bagatal, ieuuuuhh!” (I choose the young, handsome and rich. Satisfied? Just a dream! Already old, still flirtatious, ieuuuuhh!) (3)

Linguistic Analysis:

- Word Choice (Diction): The words “ihh” and “ieuuuuhh!” in dialogues (1) and (3) are linguistically performative exclamations of rejection and disgust that assert self-limitation and the right to determine treatment. Phrases like “Mimpi saja!” in dialogue (3) are also performatively linguistic in that they reject seduction and temptation.
- Style: Sarcasm “Semir dolo rambut tuh!” In dialogue (1) and “bagatal” (flirtatious) dialogues (2) and (3) are performatively linguistic not only demeaning Kobis but also scornful of dominant masculinity norms. This shows women's verbal intelligence in resisting objectification and challenging norms without having to resort to direct physical violence.
- Intonation: The high, sarcastic, insubordinate and cynical tone in Berta's speech in dialogues (1, 2, 3) linguistically performatively reflects Berta's intelligence and confidence, asserting young women's agency in determining fate.

Berta's sarcastic language pattern shows that women are able to use verbal intelligence to reject domination in a subtle but sharp way. With sarcasm, women can express non-violent resistance, while still disrupting the masculine position. Butler's (2021) concept of parodic repetition explains that ironic repetition of dominant speech can weaken its power. This finding is supported by Putri et al. (2025), Annatasya & Saksono (2024), and Kuncoro (2023) who emphasized that sarcastic language can be a form of social criticism. The novelty of this research lies in how sarcasm is used as a performative strategy by women in the context of local culture, not just a spontaneous reaction, but as a form of strengthening gender roles through symbolic resistance.

3. The Language of Anger: Demands for Justice.

This linguistic pattern highlights how women use highly emotional and direct language to demand accountability and change, especially when the formal system is perceived to have failed.

Scene 6: Orpa and Koba attack Abel, the perpetrator of the rape of their daughter Martha.

Orpa: “Bajingan kau! Biadap! Binatang satu ini! Manusia Sial! Sialan! Biadap! Mati kau!” (You bastard! This one beast! Damn human! Damn it! You're dead!) (1)

Koba: “Mati kau! Binatang!” (Die! Beast!) (2)

Orpa: “Injak dia, Koba! Mati kau! Bunuh dia!” (Step on him, Koba! Die! Kill him!) (3)

Linguistic Analysis:

- Word Choice (Diction): Words such as "bajingan!", "biadap!", "binatang satu ini!", "Manusia Sial!", "Sialan!" pada dialog (1, 2, 3) performatively contain expressions of deep anger. The imperative phrases "Mati kau!" dan "Bunuh dia!" in dialogue (3) also explicitly call for violence, emphasizing demands for accountability and system change.
- Style: The use of the metaphor “binatang” in dialogues (1) and (2) to dehumanize the perpetrator, linguistically performatively breaks the norm of women being meek, passive and powerless. This reinforces the anger and hatred towards his criminal actions.
- Intonation: The very high, loud, angry and harsh tones in Orpa and Koba's dialogues (1, 2, 3) linguistically performatively reflect uncontrollable and uncompromising anger, affirming women's power in the face of systemic injustice.

Scene 7: Orpa insists on taking Habel to court and refuses to compromise outside of the legal system.

Orpa: “kau memang biadap! secara pribadi su selesai, Tius. Selanjutnya hukum yang bicara! Dia harus tetap berurusan deng polisi!” ! (You are very wicked! (Personally, it's over, Tius. From now on, the law will speak! He must continue to deal with the police!)

Linguistic Analysis:

- Word Choice (Diction): The phrase “secara pribadi sudah selesai. Selanjutnya hukum yang bicara! Dia harus tetap berurusan deng polisi!” in dialogue, linguistically and performatively shows a clear boundary and the necessity of accountability and Orpa’s authority in rejecting an amicable settlement of the case, while also challenging the stereotype of women as emotional and irrational.
- Style: The straightforward language without metaphors in her dialogue, linguistically performatively shows objectivity and focus on facts, emphasizing Orpa's firmness in rejecting compromises outside the legal process.
- Intonation: The firm, rational, and calm tone in Orpa's dialogue, linguistically performatively shows her agency in the situation, emphasizing women's agency in determining the direction of the community.

The language patterns in these scenes collectively show that women's anger is not merely a passive emotion, but a performative force that triggers demands for justice and the assertion of authority. Orpa uses angry and straightforward language to demand accountability and systemic change, even rejecting resolutions outside the legal framework. Butler (2011) states that language can be a political act that challenges power when the body and voice unite in expression. This is supported by Permatasari (2025) and Nur (2024), who show that verbal anger is a form of resistance to inequality. The novelty of this research lies in its depiction of how anger is not only seen as an emotional outburst, but also as a performative force that strengthens the gender role of women as active legal subjects in

customary spaces.

4. Collective Language: Social Mobilization.

This pattern shows how women use language not only for personal interests but to mobilize collective strength and mass action.

Scene 8: Orpa leads a demonstration of mothers demanding justice for a case of sexual harassmentDialog:

Mothers: “mama, mama! Bangkit! Mama, mama, Bangkit! Mama, mama, bangkit! Dari Rote, kami berteriak, Bangkit! Mama mama bangkit!” (mothers! Rise up! mothers, rise up! mothers, rise up! From Rote, we shout, Rise up! Mothers, rise up!” (1)

Orpa: “Usut tuntas semua pelecehan terhadap perempuan!” (Investigate all cases of harassment against women thoroughly!” (2)

Language Analysis:

- Word Choice (Diction): The call "Usut tuntas" pada dialog (2) in dialogue (2) is strong legal diction in calling for justice, linguistically emphasizing the collective power of women in facing injustice. The word "Bangkit!" in dialogue (1) also shows a provocative call to mobilize and emphasizes the spirit of resistance.
- Style: The repetition of "Mama, mama! Bangkit!" in dialogue (1) linguistically emphasizes the call to action and provocation. The hyperbole "Dari Rote, kami berteriak" in dialogue (1) also exaggerates the reach of their voices to emphasize solidarity and collective strength. This affirms the connected experiences of women and the power of unity.
- Intonation: The firm, loud, and enthusiastic tone in the mothers' and Orpa's calls in dialogues (1) and (2) linguistically performatively shows their determination to act and asserts women's right to speak in public spaces and influence opinion.

The collective language patterns in the demonstration show that women do not act individually but build solidarity together. The repetition of calls becomes a rhetorical force driving social action. Butler (2015) notes that collective speech in public spaces has performative power in shaping political strength. Studies by Yusuf & Torro (2023) and a report from Demi Setara (2020) reinforce this view, that women are able to unite their voices to pressure an unfair system. The novelty of this research lies in how collective speech in traditional spaces is consciously used to pressure systemic injustice, while also becoming a linguistic practice that strengthens gender roles in community-based social structures.

5. Philosophical Language: Justification and Extreme Actions.

This pattern shows how women use philosophical or highly personal language to justify drastic decisions in the face of injustice, especially as a mother.

Scene 9: Orpa tries to find the perpetrator of her daughter Berta's murder. And finds out and kills the perpetrator of her daughter's murder, Kobis.

Orpa: “kalau seorang ibu bisa mengandung dan melahirkan seorang anaknya,

itu sama artinya dia sanggup melakukan apapun demi anaknya. Sapa? Sapa de pelaku?" (siapa? Siapa pelakunya) (1)

Orpa: "Dan dosa menghambat keselamatan!" (2)

Language Analysis:

- Word Choice (Diction): The words "ibu", "mengandung", "melahirkan", dan "apapun" in dialogue (1) performatively imply total sacrifice and unlimited determination to protect the child. This emphasizes the power of a mother to punish and enforce justice, challenging a system that is considered unfair.
- Style: The metaphor "Dan dosa menghambat keselamatan!" in dialogue (2) performatively linguistically strengthens Orpa's motivation and courage in resistance, providing moral justification for her extreme actions.
- Intonation: The firm and strong tone, full of emotion, in Orpa's dialogues (1, 2) performatively linguistically shows the anger, determination, and strength of women in extreme situations and in the face of loss.

The philosophical language pattern used by Orpa shows that women have a strong moral narrative in justifying extreme actions as a form of seeking justice. This ethically nuanced utterance reflects how maternal experience is the basis for fighting injustice. Butler (2021) emphasizes that speech can create new meanings outside of formal law when spoken in urgent situations. This is supported by Ulva et al. (2025) and Ilaa (2021) who found that women often use religious and moral narratives to respond to inequality. The novelty of this research lies in the way women in indigenous areas use philosophical language to affirm actions that are based on human values, thereby strengthening gender roles through moral and spiritual agency.

Conclusion

This study confirms that women's linguistic performativity in the film *Women from Rote Island* is an important strategy in deconstructing traditional gender constructions and strengthening women's roles that are more autonomous and equal. Through an analysis of word choice, language style, and intonation, it was found that language functions not only as a means of communication, but also as an active space for the formation and negotiation of gender identity.

The five identified linguistic patterns, aggressive, sarcastic, angry, collective, and philosophical language, performatively demonstrate women's verbal agency in challenging patriarchal norms. In the context of local culture such as Rote Island, women's speech becomes a marker of a shift from a passive position to a subject who is able to control their narrative and social space. This film shows that everyday language that is repeated strategically can shape new social realities and strengthen women's positions as agents of change.

The implications of these findings are very significant for gender and linguistic studies. First, this study expands the scope of Butler's performativity theory through contextual evidence from Indonesia. Second, language in the film is proven to play a role as a tool of advocacy and empowerment that can create social change. Women's language in the film not only reflects, but also produces real social change.

Further research is suggested to explore linguistic performativity in other films with different cultural backgrounds to enrich cross-contextual understanding. Meanwhile, filmmakers are expected to continue to raise strong and empowering female narratives, so that films remain an effective medium in promoting gender equality and social justice.

References

- Alfi, K. Z., Syamsi, K., Efendi, A., & Hartono, H. (2023). Women's domination in their relationship with language in the movie *Tilik The Series*. *Indonesian Journal of EFL and Linguistics*, 8(2), 145–160. <https://doi.org/10.21462/ijefl.v8i2.567>
- Alfiyah, A., Suhardi, I., & Ryolita, W. P. (2023). Identifikasi performativitas gender dalam novel *Sisi Gelap Cinta* karya Mira W. *Jurnal Hawa: Studi Pengarusutamaan Gender dan Anak*, 6(1), 99–109.
- Alimi, R., & Nurwati, N. (2021). Faktor penyebab terjadinya kekerasan dalam rumah tangga terhadap wanita. *Jurnal Penelitian dan Pengabdian kepada Masyarakat*, 2(2), 211–219. <https://jurnal.unpad.ac.id/jppm/article/view/34543>
- Annatasya, B. F., & Saksono, L. (2024). Resistensi perempuan melawan budaya patriarki melalui bahasa dalam film. *Jurnal Resistensi Perempuan*, 5(2), 101–118.
- Austin, J. L. (2011). *How to Do Things with Words*. Harvard University Press.
- Badan Pusat Statistik. (2024, 6 Mei). Indeks Ketimpangan Gender (IKG) Indonesia mengalami penurunan yang signifikan menjadi 0,447, menunjukkan perbaikan yang stabil dalam kesetaraan gender. <https://www.bps.go.id>
- Badan Pusat Statistik. (2024, 2 Desember). Angka Partisipasi Murni (APM) menurut jenjang pendidikan tahun 2024. <https://www.bps.go.id>
- Boas, I., de Pater, N., & Furlong, B. T. (2023). Melampaui stereotip: Peran gender dalam hubungan perubahan lingkungan dan mobilitas manusia. *Iklim dan Pembangunan*, 15(1), 1–9.
- Butler, J. (2011). *Bodies That Matter: On the Discursive Limits of Sex*. Routledge.
- Butler, J. (2011). *Gender Trouble: Feminism and the Subversion of Identity*. Routledge.
- Butler, J. (2021). *Excitable Speech: A Politics of the Performative*. Routledge.
- Demi Setara. (2020). *Pembangunan Inklusif Gender dan Desentralisasi Pemerintahan: Memperkuat Suara dan Pengaruh Perempuan melalui Aksi Kolektif di Daerah Perdesaan Indonesia*.
- Dhiyaa Thurfa Ilia. (2021). Feminisme dan kebebasan perempuan Indonesia dalam filosofi. *Jurnal Filsafat Indonesia*, 4(3), 211–220.
- Ernada, D. (2023). Ketimpangan gender dalam ruang publik: Perspektif budaya patriarki. *Jurnal Sosiologi*, 9(1), 35–50.
- Farid, M. R. A. (2019). Kekerasan terhadap perempuan dalam ketimpangan relasi kuasa: Studi kasus di Rifka Annisa Women's Crisis Center. *Sawwa: Jurnal Studi Gender*, 14(2), 175–190.
- Farrel, A. (2024). *Analisis Resepsi Mahasiswa Jabodetabek terhadap Kekerasan Simbolik dalam Drama 13 Reasons Why* (Skripsi Sarjana). Universitas Multimedia Nusantara.

- Inayah, Z. R., & Fauzi, A. M. (2024). Pembebasan seksualitas dan gender dalam film *The Danish Girl*: Studi analisis teori performativitas Judith Butler. *Paradigma*, 13(1), 131–140.
- Karkono, K., Maulida, J., & Rahmadiyah, P. S. (2020). Budaya patriarki dalam film *Kartini* (2017) karya Hanung Bramantyo. *Kawruh: Jurnal Pendidikan Bahasa, Sastra, dan Budaya Lokal*, 2(1).
- Kepakisan, N. K. A. C., & Aji, G. F. S. (2023). Strukturasi kekuasaan dan kekerasan simbolik dalam novel *Anak Semua Bangsa* karya Pramoedya Ananta Toer: Perspektif Pierre Bourdieu. *Jurnal Ilmiah Bina Bahasa*, 16(1), 11–21.
- Kuncoro, S. B. (2023). Resistensi tokoh-tokoh perempuan terhadap patriarki dalam novel *Garis Perempuan*. *Jentera: Jurnal Bahasa dan Sastra*, 15(1), 45–62.
- Nur. (2024). Resistensi tokoh utama perempuan terhadap dominasi patriarki di Minangkabau. *Interaksi Online*, 12(3), 150–170.
- Permatasari, D. B. A. (2025). Representasi sistem patriarki dalam cerpen “Laki-Laki yang Tersedu” karya Puthut E.A. *Jurnal Salaka: Jurnal Bahasa, Sastra, dan Budaya Indonesia*, 2(1), 60–72.
- Pinasthika, E. E., Hasfi, N., & Manalu, R. (2024). Pemaknaan khlayak terhadap performativitas gender dalam film *Kucumbu Tubuh Indahku*. *Interaksi Online*, 12(2), 314–325.
- Puspito, P., Widharyanto, B., & Herujiyanto, A. (2023). Perlawanan perempuan terhadap diskriminasi dalam novel *Lusi Lindri* karya Y. B. Mangunwijaya. *Fon: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 19(2), 211–225.
- Putri, R. N., & Sari, D. P. (2025). Konstruksi perempuan dalam kumpulan cerpen *Parade yang Tak Pernah Usai*: Kajian feminisme liberal. *Dinamika: Jurnal Bahasa, Sastra, dan Pembelajarannya*, 8(1), 91–106.
- Rini, W. A., Sunga, S. A. T., Paramitha, G., Tahalele, N. K., & Arifianto, Y. A. (2025). Semiotic analysis of moral messages in the film *Women from Rote Island* for Christian religious education. *Technium Social Sciences Journal*, 67, 479–491.
- Sugiyono. (2017). *Metode Penelitian Pendidikan: Pendekatan Kuantitatif, Kualitatif, dan R&D*. Alfabeta.
- Sumakud, V. P. J., & Septyana, V. (2020). Analisis perjuangan perempuan dalam menolak budaya patriarki (Analisis wacana kritis Sara Mills pada film *Marlina Si Pembunuh dalam Empat Babak*). *Jurnal Semiotika*, 14(1), 77–100.
- Ulva, A., Juanda, J., & Saguni, S. S. (2025). Konstruksi perempuan dalam kumpulan cerpen *Parade yang Tak Pernah Usai*: Kajian feminisme liberal. *Dinamika: Jurnal Bahasa, Sastra, dan Pembelajarannya*, 8(1), 91–106.
- Yusuf, A., & Torro, S. (2023). Peran kepemimpinan perempuan adat dalam mobilisasi sosial dan partisipasi pembangunan di desa. *Jurnal Ilmu Pemerintahan*, 8(1), 50–65.